



THE
ART OF
ANCIENT

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Shirley Glubok

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DEC 8 1970

THE ART OF ANCIENT PERU

by Shirley Glubok

Designed by Gerard Nook

Shirley Glubok has given thousands of young readers their first penetrating look at outstanding art treasures of the world's great cultures. *The New York Times* had this to say about her recent book *THE ART OF AFRICA*: "Another in Shirley Glubok's handsome introductions to the art and craftsmanship of ancient and modern cultures . . . the book is as graceful and visually instructive as any of Miss Glubok's . . . previous volumes."

The author's new book provides an informative and interesting introduction to ancient Peruvian art. Pictured here are art works ranging from early cultures—the Chavin, Mochica, Nasca, Tiahuanaco, and many others—up to the Chimú and Inca Empires, spanning 2,000 years ending with the time of the Spanish conquest. The art of these early cultures unfolds with wondrous examples of pottery; finely woven textiles; superb works in silver, gold, wood, and stone; and massive architecture.

Familiarity with these beautiful objects and the stories behind them helps us to understand civilizations that were thriving in Peru centuries before Columbus.

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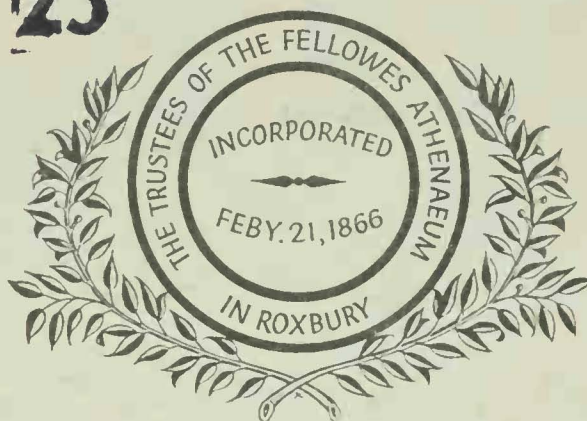
Jacket: Classic Tiahuanaco textile
Textile Museum, Washington, D.C.
Frontispiece: ALFREDO H. TAMARIN



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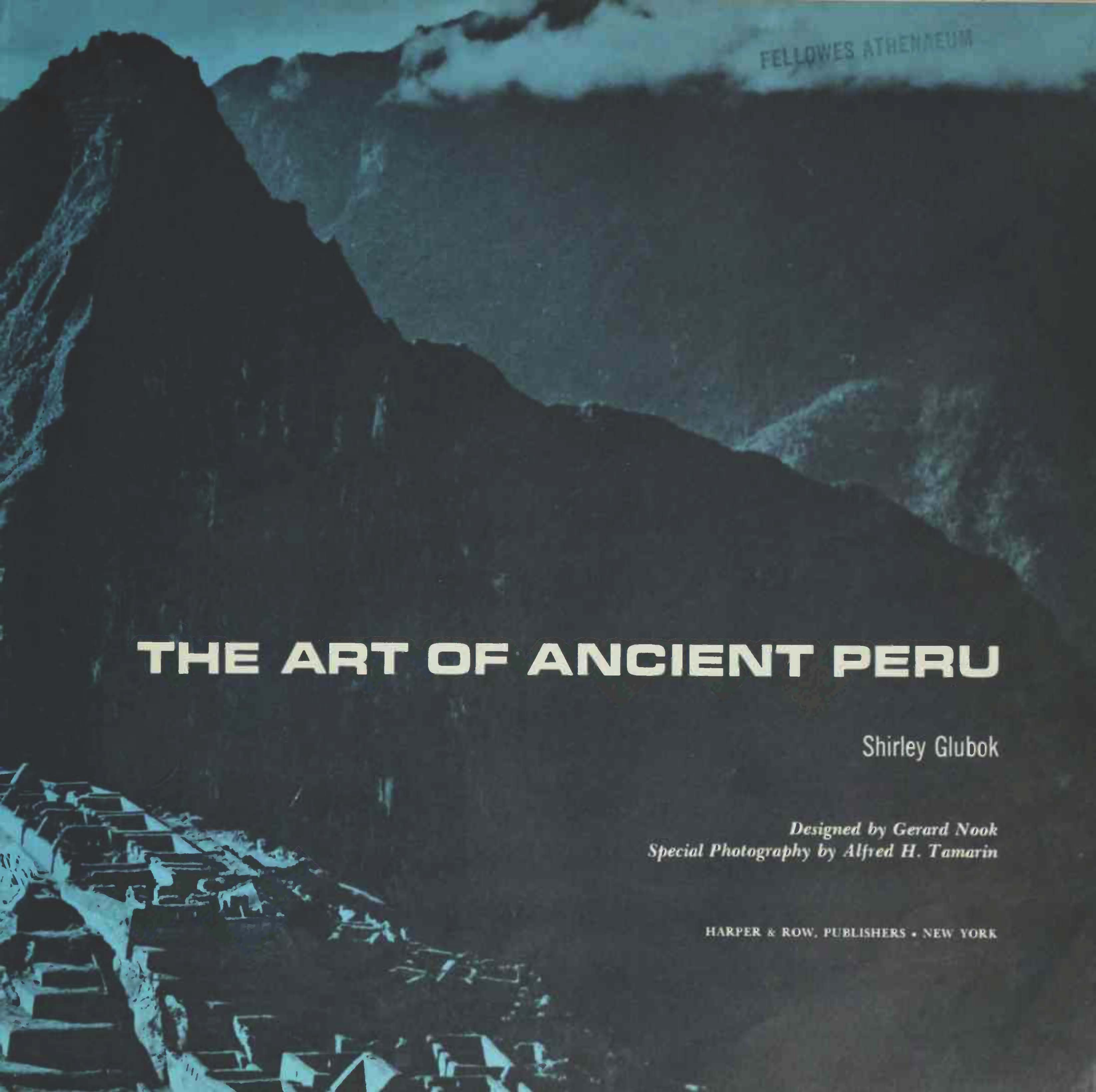


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Machu Picchu, photograph by Martin Chambi



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THE ART OF ANCIENT PERU

Shirley Glubok

*Designed by Gerard Nook
Special Photography by Alfred H. Tamarin*

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THE AUTHOR GRATEFULLY ACKNOWLEDGES THE ASSISTANCE OF:

ALAN R. SAWYER, Director, The Textile Museum
ROBERT SONIN, Formerly Assistant Curator of Primitive Art, The Brooklyn Museum
ALLAN D. CHAPMAN, Librarian, The Museum of Primitive Art
SAMUEL P. PEABODY, Principal of Lower School, Rye Country Day School
GRANT GUYER
CAROL AXEL

AND ESPECIALLY THE HELPFUL COOPERATION OF:

JULIE JONES, Assistant Curator, Museum of Primitive Art

Other Books by SHIRLEY GLUBOK:

THE ART OF ANCIENT EGYPT
THE ART OF LANDS IN THE BIBLE
THE ART OF ANCIENT GREECE
THE ART OF THE NORTH AMERICAN INDIAN
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Harper & Row, Publishers, Incorporated,
49 East 33rd Street, New York, N.Y. 10016.

Library of Congress Catalog Card Number: 66-18651

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In South America, in the country that is now Peru, there once was a powerful Indian empire known as Inca. In 1532 a small band of Spanish soldiers, led by Francisco Pizarro, captured the Inca ruler, Atahualpa, and overthrew his empire.

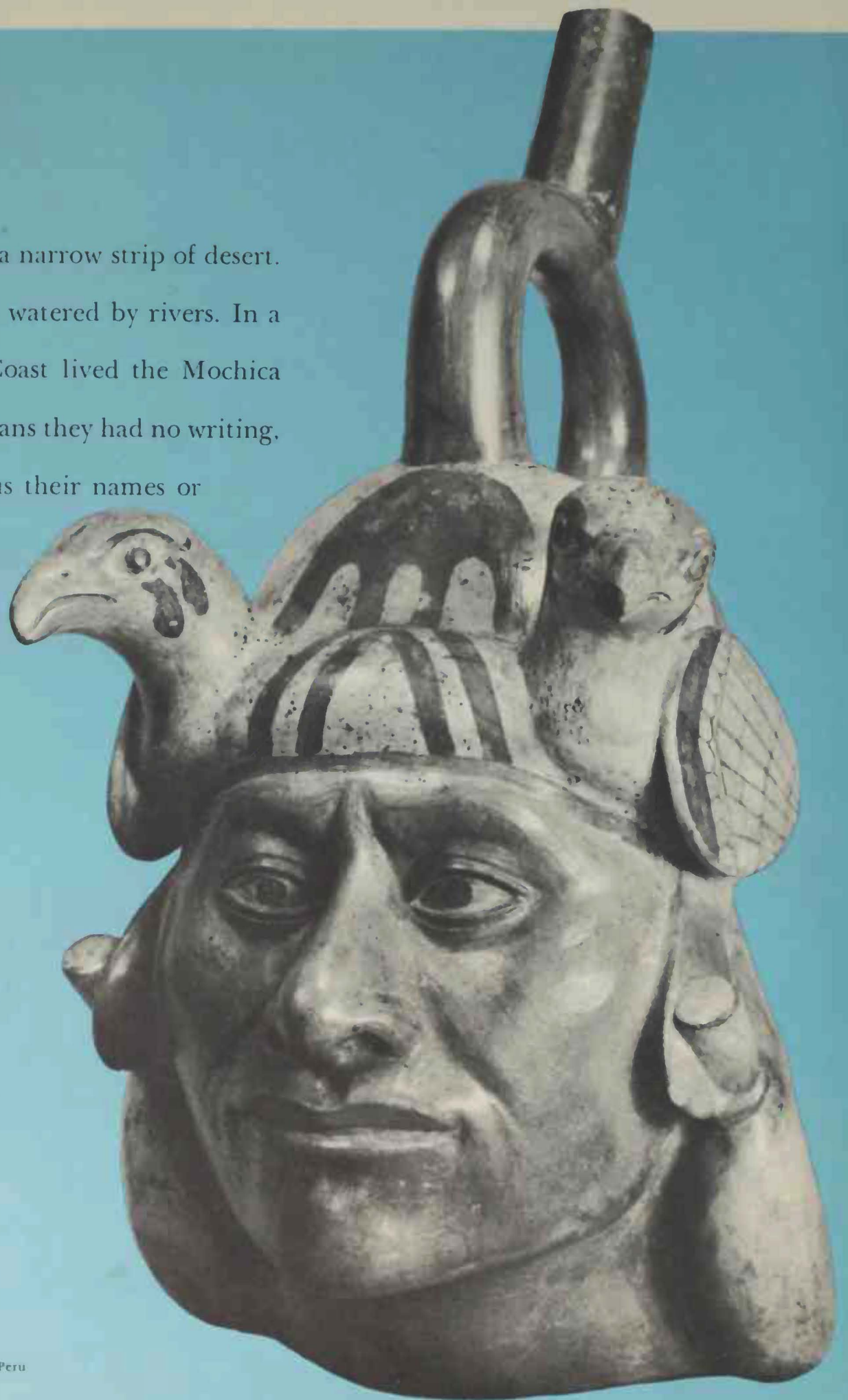
Before the Incas, there were many other civilizations in Peru. Some of these earlier Indian peoples lived high in the Andes Mountains, others in the valleys on the coast of the Pacific Ocean. The art of ancient Peru dates back about 2,500 years before the fall of the Incas.

Silver llama, Inca
Photograph courtesy of the American Museum
of Natural History



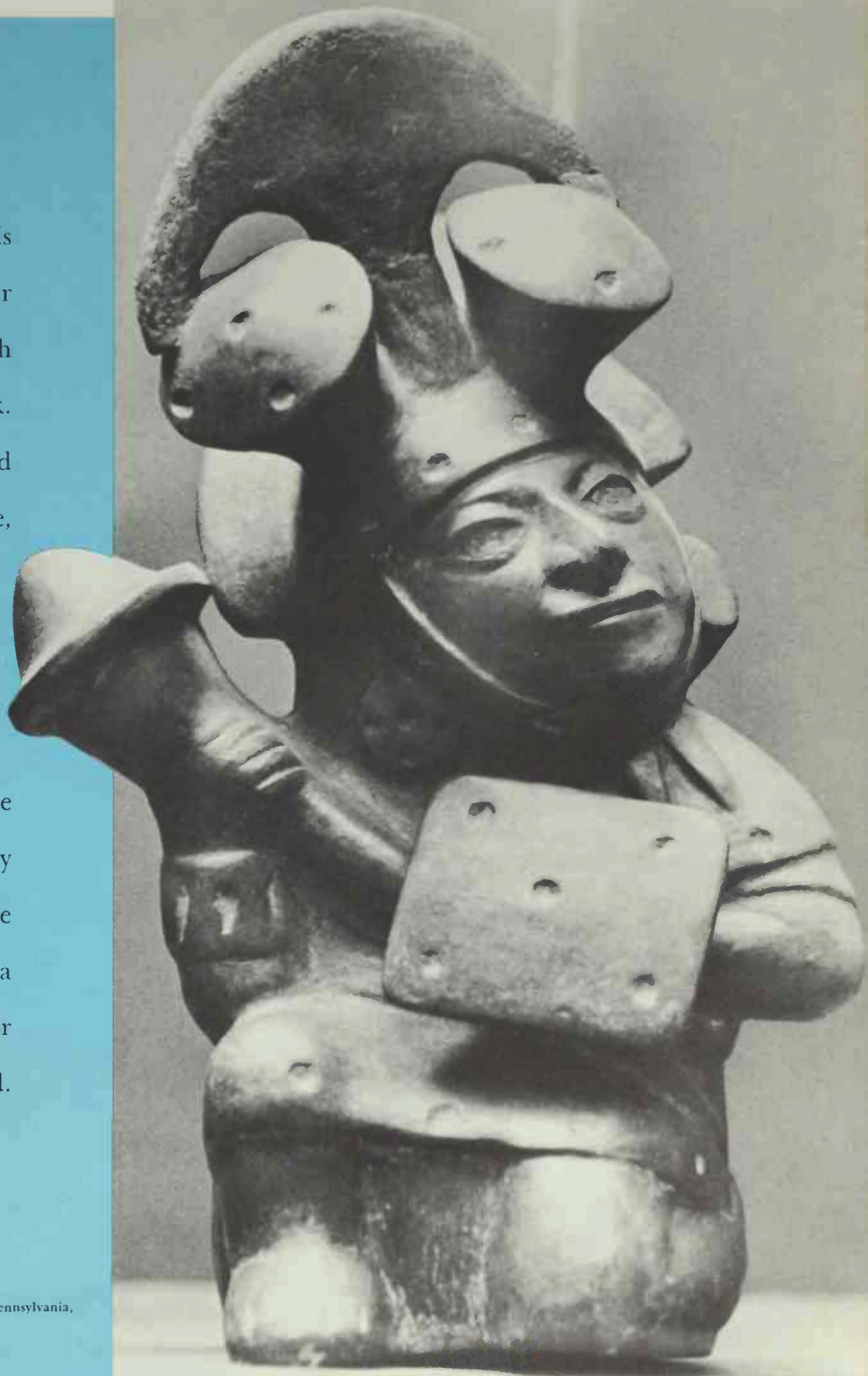
Along the seacoast of Peru is a narrow strip of desert. Here and there are green valleys watered by rivers. In a group of valleys on the North Coast lived the Mochica people. Like other ancient Peruvians they had no writing, so they left us no books to tell us their names or how they lived. Their story is told in the magnificent clay pottery that they made. The pottery shows us what Mochica men, women, and children looked like; what they wore; how they worked, played, and fought; and what gods, demons, and spirits they worshiped.

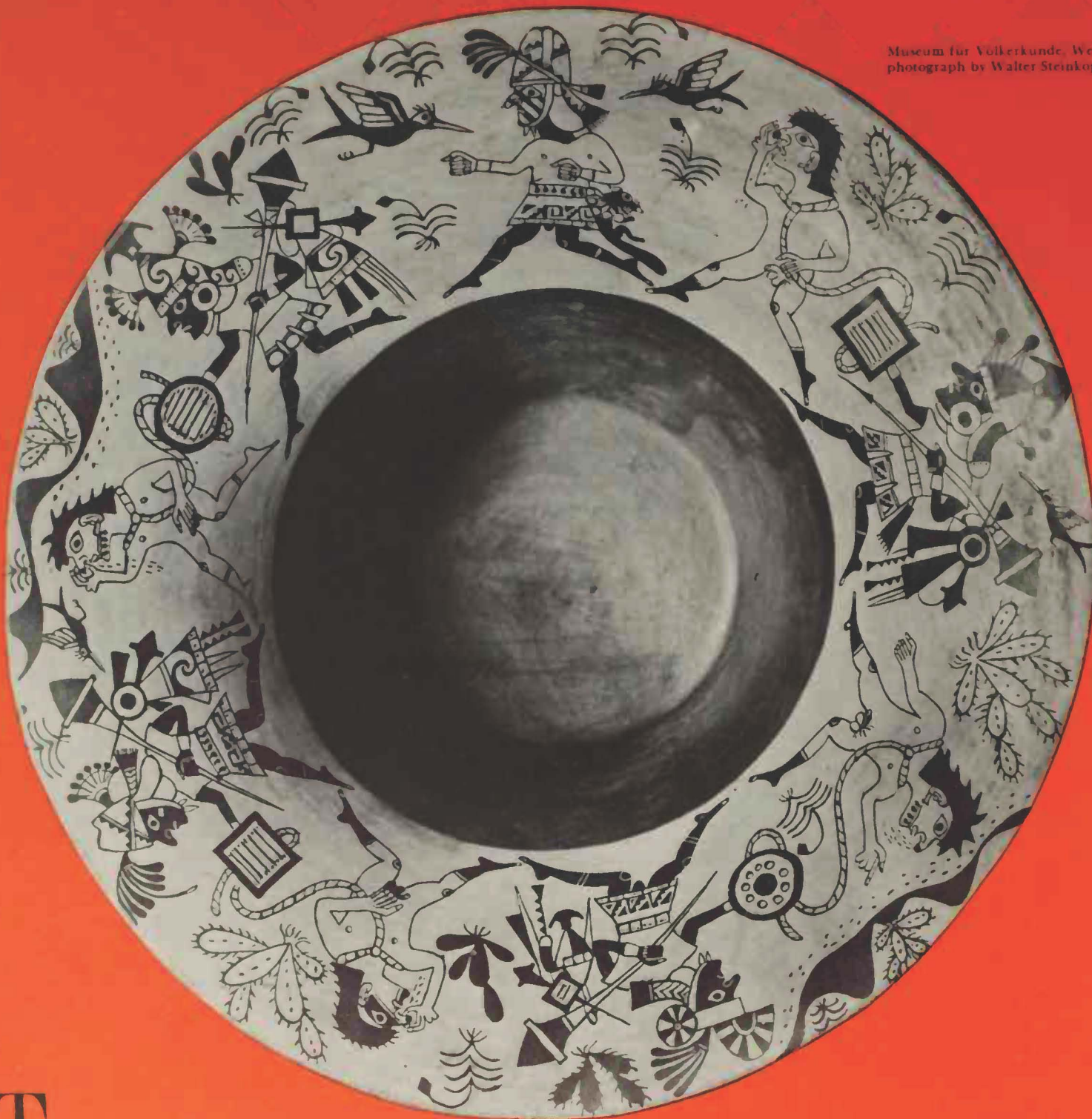
Some of the pots are portraits of real people. This one is a likeness of a leader,



perhaps a powerful Mochica ruler. His hat is decorated with a splendid pair of birds. He wears earspools through slits in his ears as a sign of high rank. The curved tubes on top of his head are hollow and can be used as a handle, and the straight tube is used for pouring liquids. The pot is called a stirrup-spout jar.

The Mochica were often at war with their neighbors. Warriors were a favorite subject of Mochica pottery makers. The pot at the right is in the shape of a kneeling warrior wearing a helmet. He is armed with a mace, or heavy club, and carries a square shield.





The painted figures on the rim of this clay bowl are Mochica warriors in full battle dress, driving prisoners of war before them. The men are running rapidly. The prisoners are held captive by ropes around their necks, and all have bloody noses. They have been stripped of their clothing and weapons, which can be seen hanging from the



victors' clubs. The heads and legs of all the men are shown from the side, yet their bodies are seen from the front. In the background are desert hills and flowers, cacti and flying birds.

Mochica artists made pottery images of people in every station of life. The pot at the right is in the form of a sleeping man. Mochica pots were usually made in molds; the spouts were added afterward.

Even musical instruments were often made of clay. The pottery trumpet above is decorated with the head of a fierce puma, or mountain lion.





Photograph courtesy of the American Museum of Natural History

Fishing — both for the Mochica on the North Coast and the Nasca on the South Coast — was one of the main occupations in ancient Peru. The Nasca fisherman on the pot on the left seems to be swimming. He is grasping a fish in each hand. A third fish is in a net slung over his back.

The marks on the pot were made by incising, or cutting into the clay with a sharp tool, while the clay was still soft. The pot was covered first with a thin coat of white clay, and then painted. After that it was fired, or baked.

The pot above is from the Paracas Peninsula on the South Coast. A standing human figure, in geometric design, has two white lines crossing his body. He is made up of circles and rectangles, and his head is surrounded by triangular shapes. Some of the snakes have human heads.

Ancient Peruvians seemed to believe that life continued after death. So they put beautifully shaped and decorated pottery vessels into the graves with the dead, for their use in the afterlife.



Museum of Primitive Art,
photograph by Charles Uht



Farming was also a main occupation in Peru. Maize, or Indian corn, potatoes, lima beans, peanuts, and squash were grown. All of these foods were developed by the Indians of the Americas and were unknown to the rest of the world until the arrival of the Europeans.

Ancient Peruvians knew how to build irrigation systems to water the desert. They carved the steep slopes of the mountains into steps called terraces. These created fields for planting and helped to keep the soil from washing away down the mountainside. The farmers used simple tools such as digging sticks and wooden hoes.

The Nasca pot at the left represents a plant spirit — half lima bean, half

The Brooklyn Museum, anonymous loan,
photograph by Alfred H. Tamarin



human. Some Peruvian Indians still believe in plant spirits.

The Nasca pot on the right may be the figure of a god of agriculture, who watched over the crops. He holds a vegetable in each hand and wears a headdress decoration. His mouth is covered with a mask. Mouth masks were thin sheets of gold which covered the chin and fitted through the nose. A gold mouth mask is shown above.



National Museum of Anthropology
and Archaeology, Lima, Peru



Museum of the American Indian.
photograph by Alfred H. Tamarin



Cat figures appear everywhere in Peruvian art. Great cats seem to have been important spirits. The

Nasca pot on the left is molded in the shape of a puma or jaguar.

The one on the right shows a man wearing a foxskin hat. Each color is separately outlined with black paint. The shapes of Nasca pots are simple, but the painting is important. As many as eleven different colors have been found on a single vessel.

Mochica vessels, like the seated deer above, are so beautifully shaped that they are really small statues. Only one or two colors were used to decorate them.



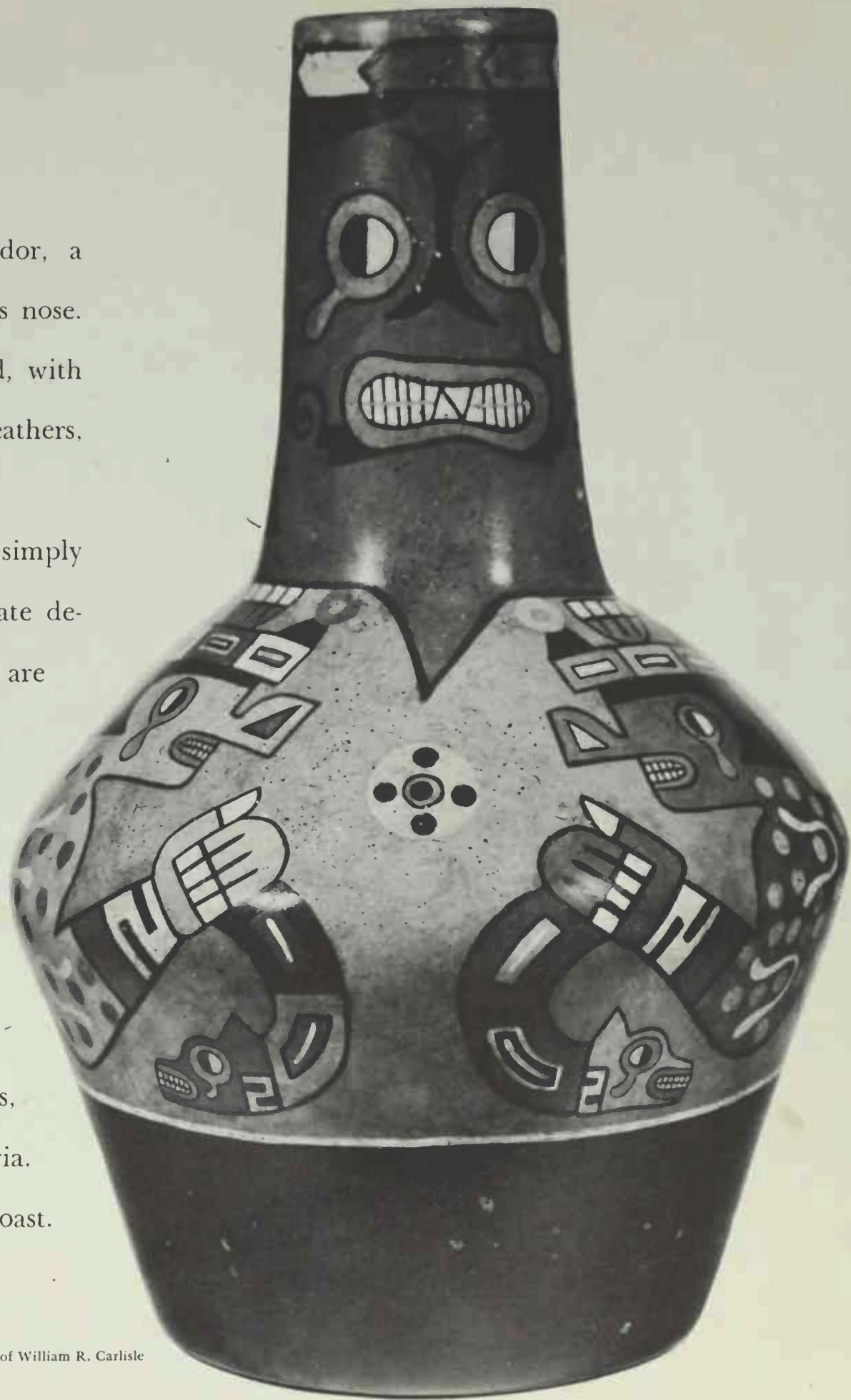


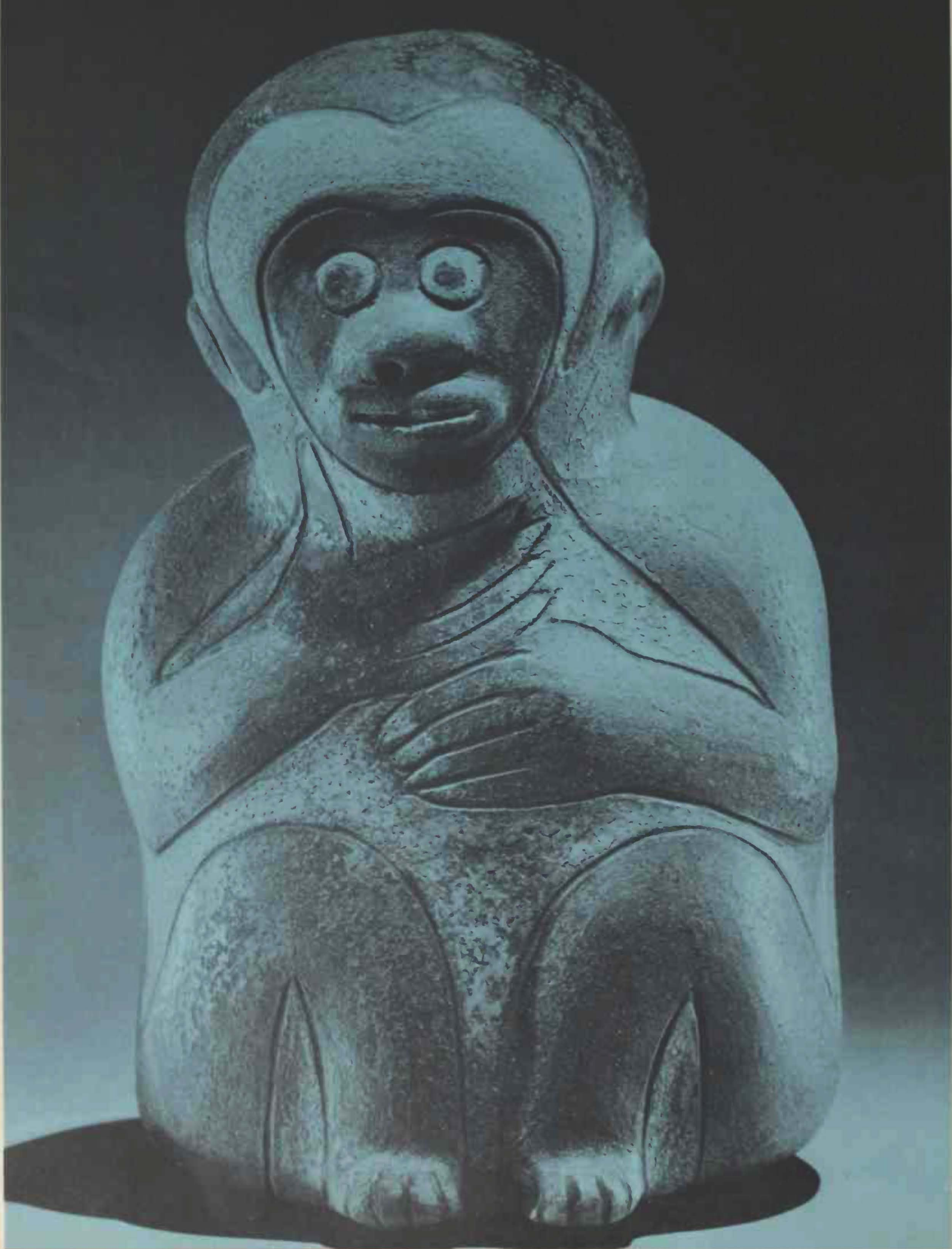
The Cleveland Museum of Art,
the Norweb Collection

The pot on the left shows a condor, a scavenger bird, pecking at a dead man's nose. The bird and man are simply modeled, with boldly painted lines forming wings, feathers, and eyelashes.

The clay bottle on the right is simply shaped, but it is decorated with elaborate designs. Gods, who seem to be weeping, are holding snakes that have puma heads. The face of another weeping god is painted on the neck of the bottle. Perhaps the teardrops stand for rain.

Both these pots are in the Coastal Tiahuanaco style. The Tiahuanaco culture began two miles high in the Andes, near Lake Titicaca, in what is now Bolivia. Its influence eventually spread to the coast.



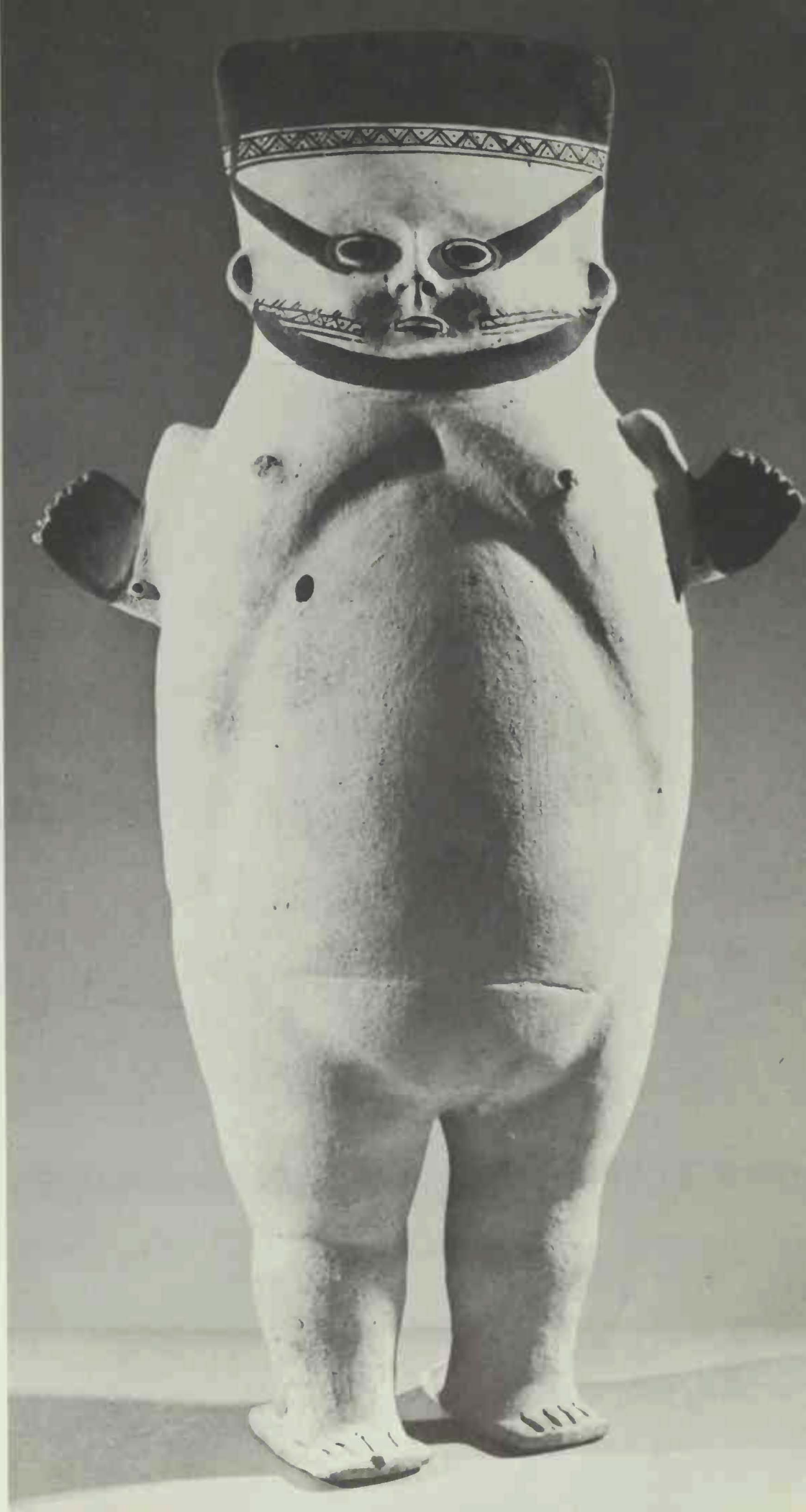


On the left is a Nasca clay pot shaped like a monkey. The face, arms, and legs are outlined with incised lines. As the Nasca style developed, incised lines were replaced by painted black lines. The incised lines on the monkey show us that this is a very early Nasca pot.

The pottery figure on the right is from the Chancay Valley on the Central Coast. It is two feet high and hollow. It may have been an idol.

Many pottery vessels were made in molds. Most of the molds were in two sections. The pot was removed when the clay was partly dry, and the halves were then joined together with wet clay.

Simpler round bowls and jugs were usually made by building layer upon layer of long round coils of clay, one on top of another.



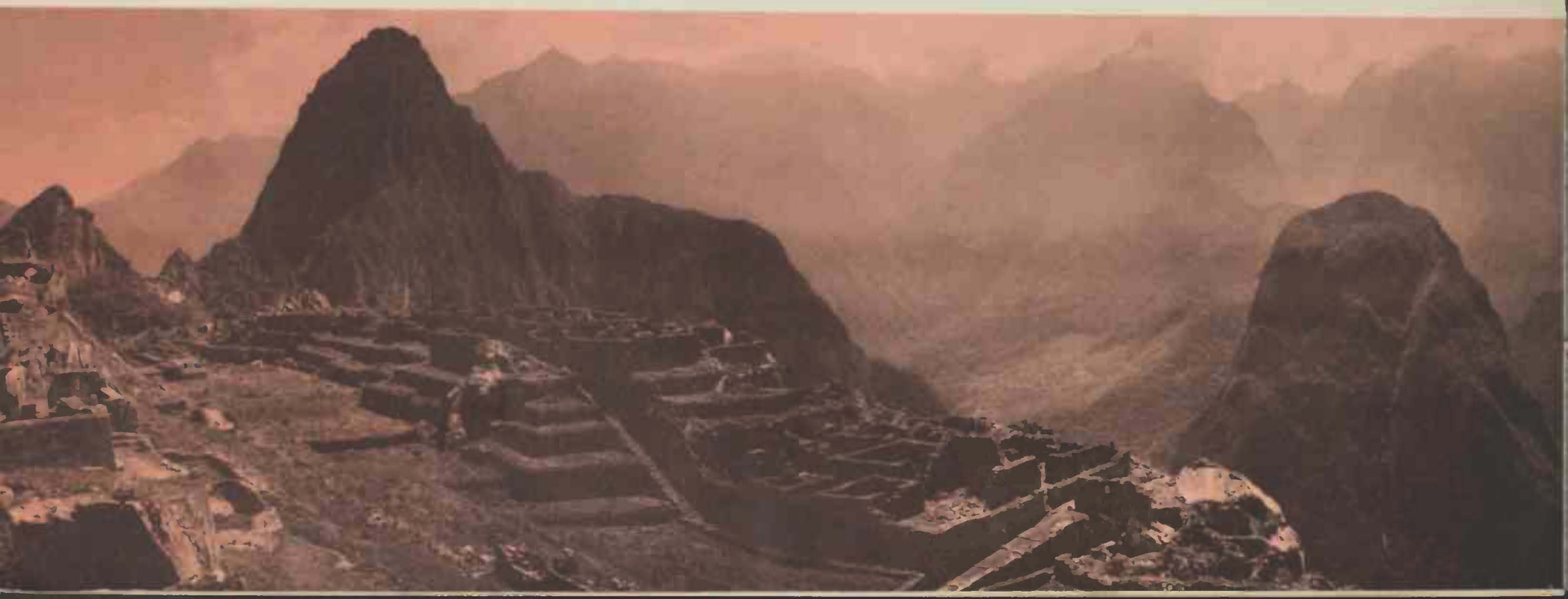


Museum für Völkerkunde, West Berlin,
photograph by Walter Steinkopf

The Inca vessel on the left shows a man holding a kero, or cup. He has a storage jar, called an aryballos, strapped on his back.

The Incas were extraordinary architects in stone. Machu Picchu, a city set on a rugged peak 6,750 feet up in the Andes, is a masterpiece of stone construction. Stone-walled temples, storerooms, and living quarters are shown below in this view of the ruins.

At the right is a close-up view of the superb stonework at Machu Picchu. Enormous rocks, some weighing around fifteen tons, were carefully cut into blocks. They were ground down to an exact size and shaped to make them fit together so closely that even a knife blade cannot be inserted between most of them.





The early Spanish conquerors never found out about Machu Picchu, which was lost in the mountain mists for nearly four hundred years.

The Inca Empire covered all of Peru and reached north to Ecuador and south to Chile, Bolivia, and even part of Argentina. The Incas built an elaborate system of stone-paved roads to connect every part of their vast empire.



This little stone statue from Tiahuanaco is shaped like a pillar but stands only eighteen inches high. The legs are indicated simply by a slit in the lower part of the stone, and the arms are only slightly raised from the body. Other stone statues from Tiahuanaco are twenty-four feet tall.

At the right is a stone mortar which may have been used for religious ceremonies. A mortar is a vessel used for grinding down such things as rocks, plants, and grain. This mortar is in the style called Chavin and is in the shape of a jaguar. Chavin was probably the earliest culture of ancient Peru, dating back almost three thousand years. The long, pointed teeth of the animal overlap the lips, to make it look fierce. At one time the round eyes were inlaid with shells or stones. There are snakes and other symbols on its carved surface.

Museum of Primitive Art,
photograph by Charles Uht



The University Museum, University of Pennsylvania



Photograph courtesy of the American Museum of Natural History

Some of the finest textiles in the world were made by expert spinners and weavers of ancient Peru. Yarn was hand-spun from cotton and wool, and sometimes human hair was added. The wool came from alpacas, llamas, or vicuñas—all South American members of the camel family.

Favorite subjects for textile designs were mythological creatures, gods, demons, animals, and men.

When someone died, it was the custom to wrap the body in layer upon layer of fine textiles, forming a mummy bundle. Offerings of pottery, gold, and food were placed in the grave.

On the left is a design on a mantle, or large shawl, from a mummy bundle found on the Paracas Peninsula. The lively, twisting pattern represents a warrior with a cat face. He wears a short skirt and carries a flint knife in one hand and a trophy head of a slain enemy in the other. Three trophy heads are attached to his helmet. The design is *embroidered*. Embroidery designs are made by stitching threads on the cloth.

The lovely bird design at upper right was *woven*. It is from Pachacamac, on the Central Coast. The Chimu squirrel was *painted* on the cloth.



Museum für Völkerkunde, West Berlin, photograph by Walter Steinkopf

Courtesy of the Textile Museum, Washington, D.C.



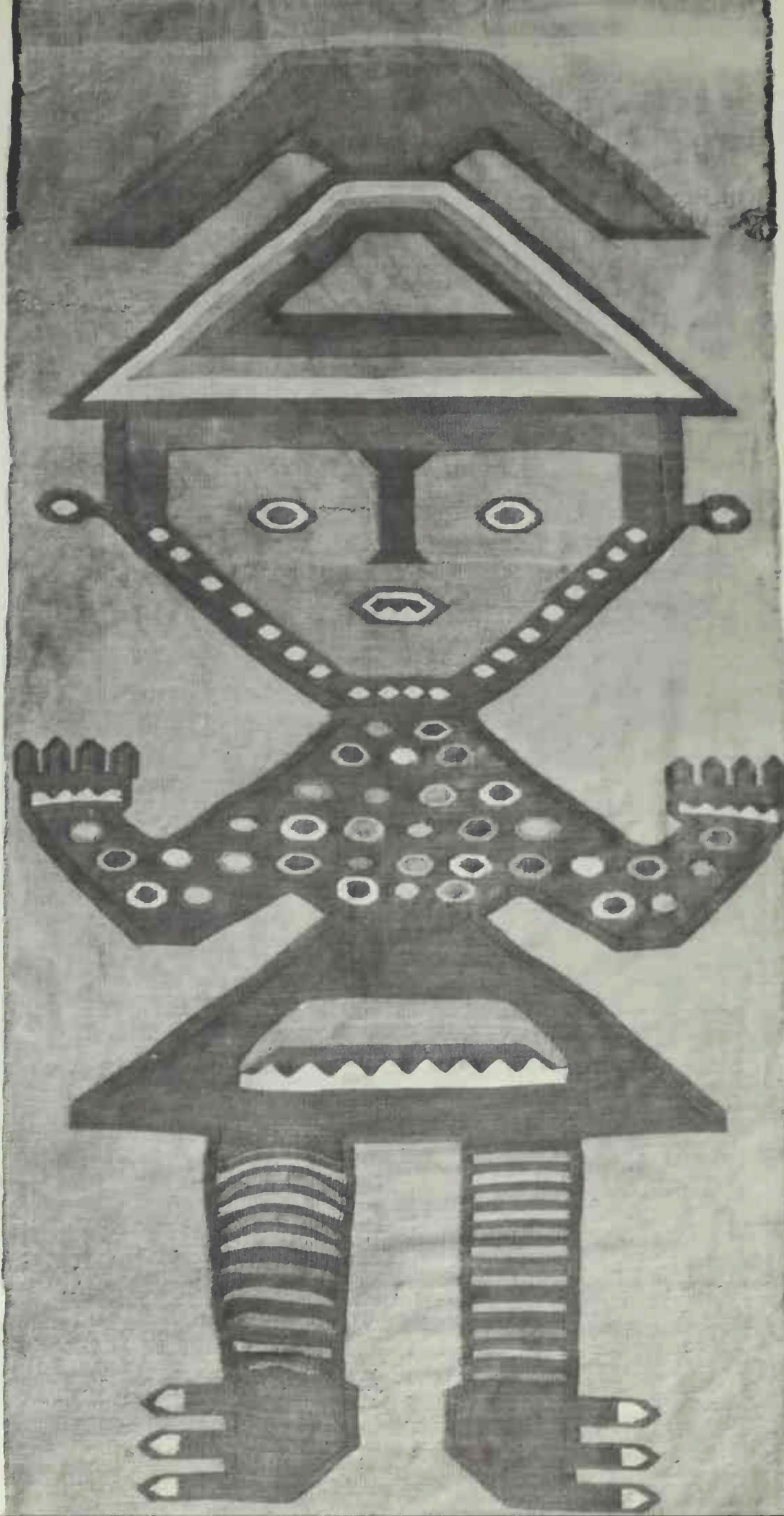


This embroidered figure of a warrior is taken from a mantle found in a mummy bundle in a grave on the Paracas Peninsula. Large embroidered mantles must have taken many years to make. Most of them seem too large and too new to have been worn. They were probably made just for wrapping mummy bundles. One mummy bundle contained eleven mantles, twenty ponchos and shirts, eleven skirts, six turbans, five belts, and twenty-six plain textiles.

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Peruvian textiles have a wide range of brilliant colors which have not faded. The dyes came mainly from plants and also from the cochineal insect, which produces a bright crimson color. The weavers made use of the natural shades of wool: white, black, tan, and brown. Cotton was grown in several shades of gray and brown, as well as white.

The textile design on the right is from the Central Coast. It is woven with cotton threads going lengthwise and woolen threads going the other way. The lengthwise threads are called the *warp*, and the crossing threads are the *weft*.





This shirt, from the Ica Valley on the South Coast, is made of alpaca wool. The seams of the shirt were very lightly sewn. It was probably never meant to be worn, but to be used for burial.

On the far right is a Paracas poncho. A poncho is a rectangular piece of cloth, folded over, with a slit in the middle for the head. In the center of this poncho is a monkey; snakes fill out the spaces on either side.

On the left, below, is an embroidered Paracas figure of a winged warrior or god, holding a baton and a plant. As usual in Peruvian textiles, the legs and feet of the figure are seen from the side while the head and body face forward.

It almost never rains on the Paracas Peninsula of Peru. The air is incredibly dry, so the fragile textiles found there have been miraculously preserved for more than two thousand years.



National Museum of Anthropology and Archaeology, Lima, Peru



The Cleveland Museum of Art, gift of Mrs. R. Henry Norweb



The Cleveland Museum of Art, gift of Mrs. R. Henry Norweb

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Painted figures can be less stiff than those woven on the loom. In a woven textile, each thread must be counted out to make every line, but painted figures can be free and lively. The snarling cat-god at the left, walking upright like a man, is painted on a border of a mantle found on the Paracas Peninsula. He holds a trophy head in one hand, a knife in the other. His tail and the tail of the figure in front of him end in trophy heads. The cat-god has the fingers of a man on his front paws and animal claws on his hind feet. He wears a gold mouth



Miguel Mujica Gallo Museum, Lima, Peru, photograph by Alfred H. Tamarin

The Cleveland Museum of Art, gift of Mr. and Mrs. Paul Tishman



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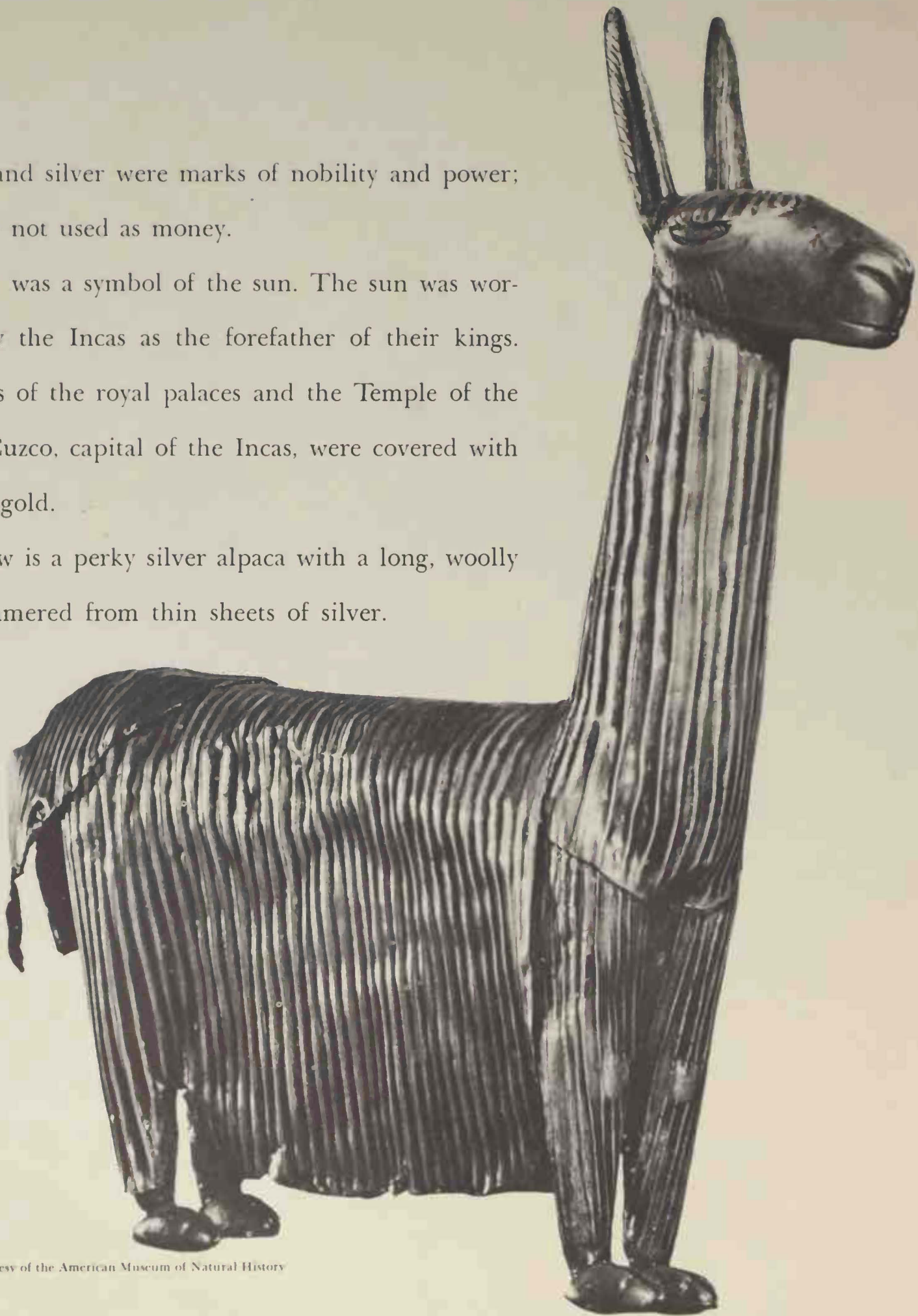
mask and a gold ornament on his turban.

Masks were often found attached to the tops of mummy bundles. These two masks were hammered from thin sheets of gold. The one above has eighteen serpent rays surrounding the face. The mask at the left, with large earspools, was made by the Chimú people of the North Coast, whose capital was the city of Chan Chan.

Gold and silver were marks of nobility and power; they were not used as money.

Gold was a symbol of the sun. The sun was worshiped by the Incas as the forefather of their kings. The walls of the royal palaces and the Temple of the Sun, in Cuzco, capital of the Incas, were covered with sheets of gold.

Below is a perky silver alpaca with a long, woolly coat, hammered from thin sheets of silver.



Photograph courtesy of the American Museum of Natural History



The Art Institute of Chicago

These graceful gold hummingbirds are tiny ornaments from an earpool. Their eyes are made of red jewels called garnets. The disk on which they are resting is less than two inches across. Both the birds and the alpaca are Inca.

FELLOWS ATHENAEUM



Plates and dishes in royal households were made of gold and silver. This drinking cup, with its thin nose and large, oval eyes, is made of gold.

The Inca figure of a hunchback, clinging to the back of a llama, is made of solid silver. Llamas are useful as beasts of burden; they are surefooted on the high mountain trails.

The hands at right were shaped from single sheets of gold and decorated

Smithsonian Institution, photograph by Alfred H. Tamarin

with repoussé, designs that are pressed out from the reverse side. These unusual objects were made for a mummy bundle by the Chimú.

A Mochica artist made this female idol from several sheets of gold. The parts were soldered, or joined together, with melted metal. The head can be removed. Her hollow body may have been used as a container for herbs or ashes.



Miguel Mujica Gallo Museum, Lima, Peru,
photograph by Alfred H. Tamarin



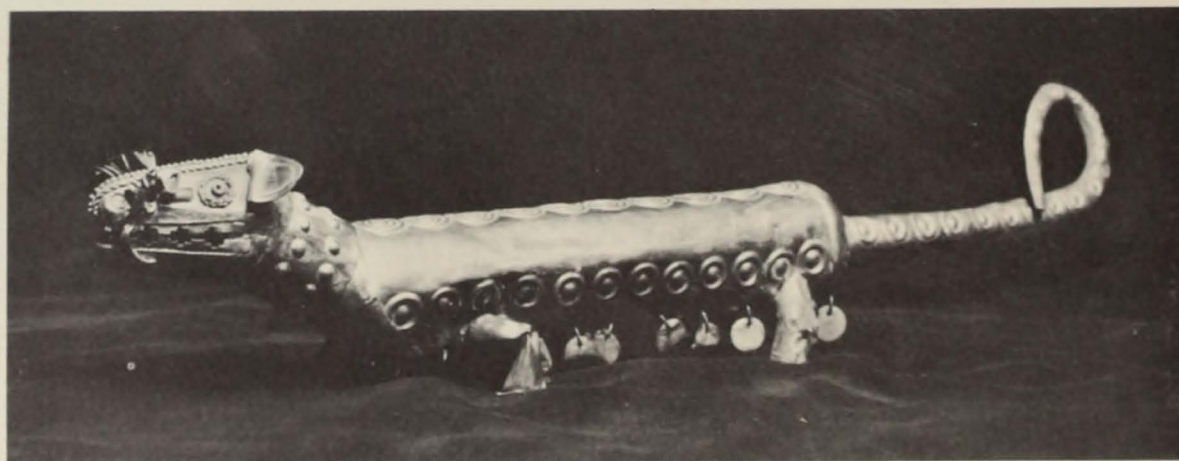
Museo Arqueológico Brüning
de Lambayeque, Peru



The early Chimu puma on the left was made from two sheets of gold. The hollow space inside could be used as a pouch. The repoussé design of two-headed serpents covers the entire body and tail. This puma is more than two feet long.

The gold lizard below is decorated with circles and hanging disks.

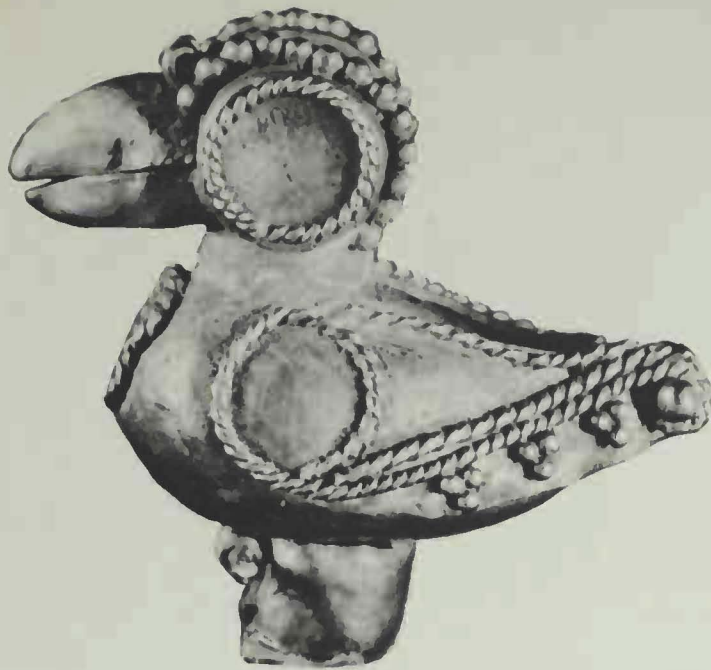
The idol on the right is a gold handle of a Chimu ceremonial knife. It is inlaid with blue-green stone called turquoise. The figure wears a crown and large, round earspools made of gold.







Miguel Mujica Gallo Museum, Lima, Peru, photograph by Alfred H. Tamarin



The Chimu gold idol on the left is holding a cup and an ear of corn. The ceremonial garments and headdress were made separately and attached to the figure.

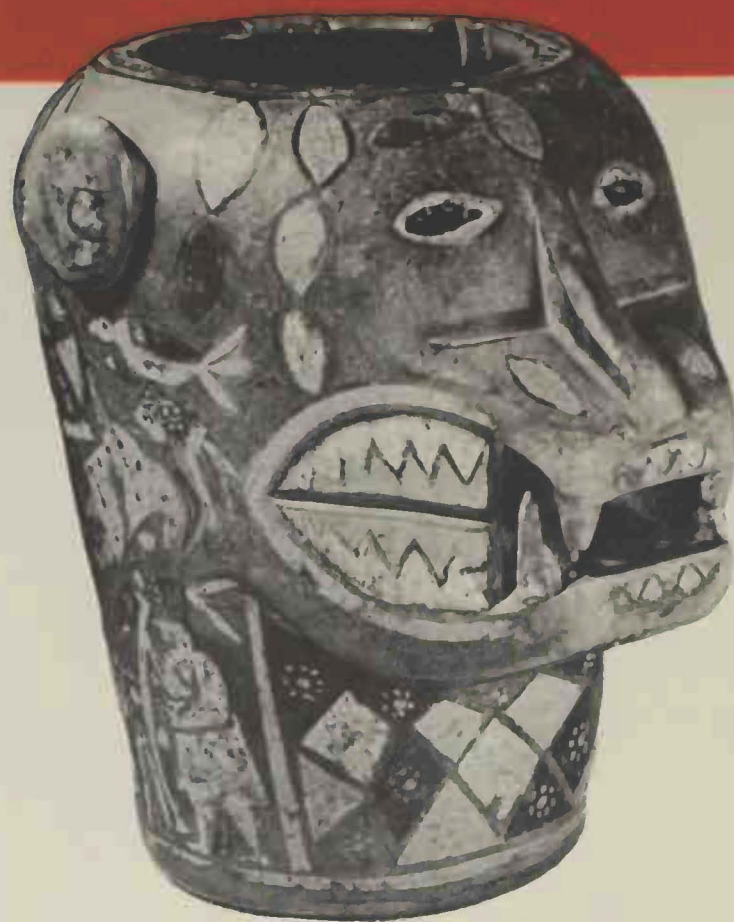
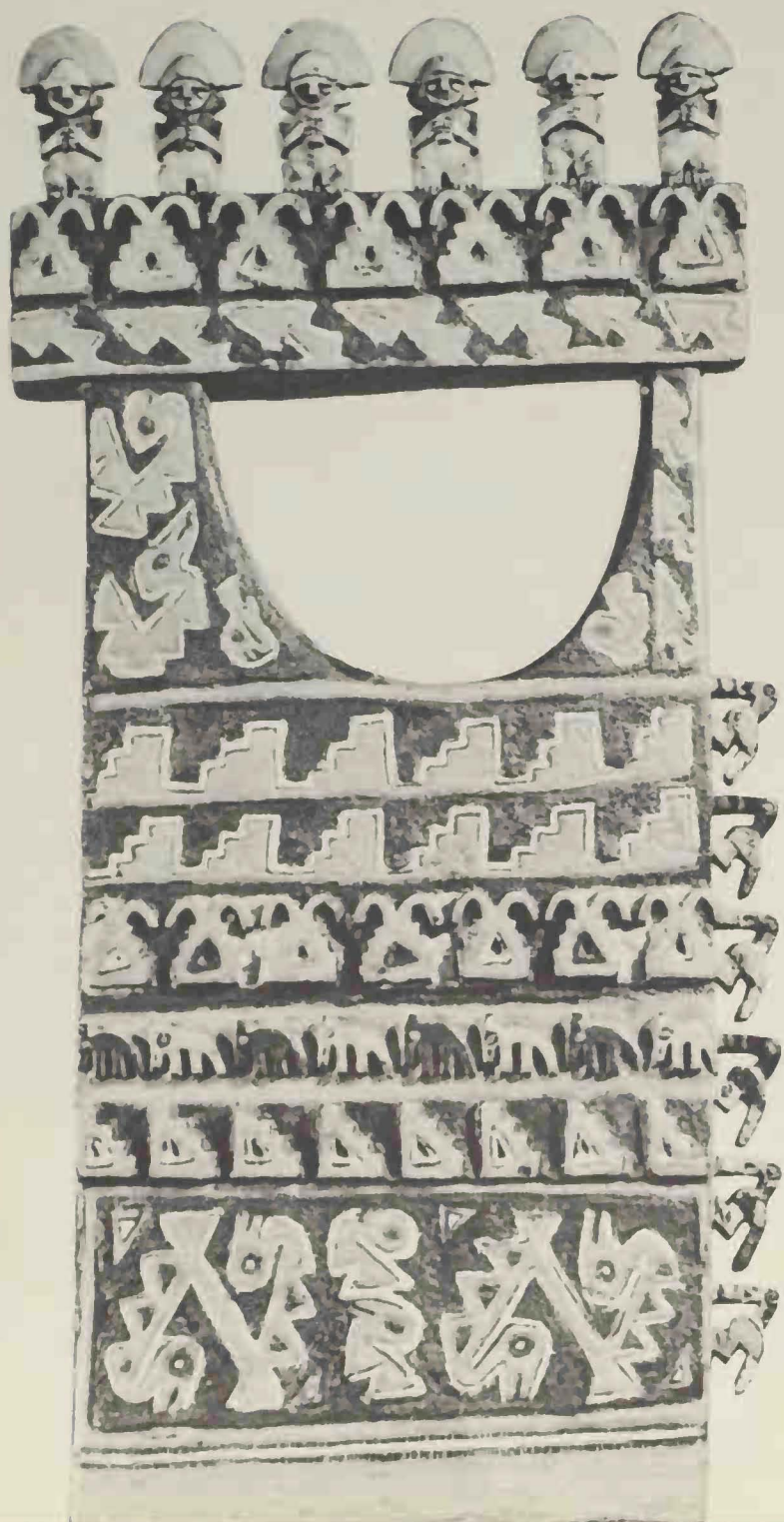
The tiny gold bird from the North Coast is hollow. Dots and twisted lines represent wings, eyes, and feathers.

On the right is a silver musician, playing panpipes, one of the most popular instruments in ancient Peru.

The gold and silver objects that we have today were found preserved in tombs and graves. When Pizarro captured Atahualpa, the Inca King offered a roomful of gold as ransom. Priceless works of art in gold and silver were gathered from all corners of the Inca Empire. Unfortunately this vast treasure was melted down and sent to Spain.



Photograph courtesy of the American Museum of Natural History



Large carved wooden posts, preserved by the dry air of the Peruvian desert, have been found in many ancient graves. Some are in the form of tools and implements—spades, shovels, paddles, clubs, or digging sticks. Some are brightly painted; some are trimmed with gold and silver. Finely carved tomb posts were a sign of high rank. The tops of two tomb posts are shown at

Museum of Primitive Art, photograph by Charles Ulit

the far left and at the right. Both were made at the time of the Inca conquest of the coast of Peru.

The hollow cat-head is a wooden kero, or drinking cup. It is brightly painted. The seat below, resting on the backs of two jaguars, was also made of carved and painted wood. The seat and the drinking cup were made by the Incas in Colonial times, after the Spanish conquest.



Field Museum of Natural History



Museum für Völkerkunde,
West Berlin, photograph by Walter Steinkopf





The Spanish conquerors were dazzled by the brilliant dress and jewelry of the Peruvians, who wore colorful ponchos made of the feathers of tropical birds. On the left is a Chimu feather poncho with a pattern of cats and birds. The condor design above is also made of feathers. The patterns were made by selecting feathers of the proper color and clipping them into shape. They were placed side by side on a cloth so that they overlapped, and the ends of the quills were stitched down.

The ancient Peruvians have left us fascinating treasures of pottery and precious metals, magnificent textiles, and stonework. Their works of art help us understand civilizations that were thriving in Peru centuries before Columbus.



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Edward J. Burkhardt
St. Louis Post-Dispatch

Shirley Glubok's books are not only valuable as introductions to art appreciation and as helpful guides when visiting museums, but they are ideal for those young people who have no access to great museum collections.

One of Miss Glubok's widely acclaimed books, *THE ART OF ANCIENT ROME*, was chosen by *The New York Times Book Review* in 1965 to be on its list of recommended children's books. Also, the A.L.A. selected *THE ART OF THE ESKIMO* in 1964 and *THE ART OF AFRICA* in 1965 as Notable Children's Books.

Miss Glubok, who has been a classroom teacher, conducts gallery talks on Saturdays for young children at the Metropolitan Museum of Art in New York.

Gerard Nook received recognition from the American Institute of Graphic Art for the high standard of design in his first two books for this series.

Alfred H. Tamarin travels widely in connection with his interests in both motion picture and aviation industries—and always with his cameras. He often accompanies Miss Glubok in exploring museums for art works which will capture the interest of children. Mr. Tamarin takes hundreds of pictures before final selections are made for a book, and he acts as special photographic consultant for all of Shirley Glubok's books.

